#### “WE CALL SHIPS ‘SHE.’ WE CALL OUR WAR MACHINES ‘WOMEN.’ WE COMPARE WOMEN TO BLACK WIDOWS AND VIPERS. AND YOURE GOING TO TELL ME IT’S NOT ‘LADY-LIKE’ TO SCREAM, TO TAKE UP SPACE TO FIGHT AND DEMAND RESPECT AND DO WHATEVER THE HELL I WANT. YOU’VE LOOKED AT NUCLEAR BOMBS AND BEEN SO IN AWE THAT YOU COULD ONLY NAME THEM AFTER WOMEN. DON’T TRY TO DOWN-PLAY MY POWER.”

#### Representations must be used in policy making. The 1AC's knowledge production is the basic building block of politics. Questioning the 1AC must be dealt with before blindly walking into policymaking.

Bleiker 2k (Roland, Senior lecturer, peace and conflict studies, Contending images of World Politics, pg 228)

Various implications follow from an approach that acknowledges the metaphorical nature of our understanding of world politics. At the begin­ning is perhaps the simple recognition that representation is an essential aspect of the political process. Political reality, F. R. Ankersmit stresses, 'is not first given to us and subsequently represented; political reality only comes into being after and due to representation' (1996, p. 47). What this means for an analysis of world politics is that before being able to move to any other question, one has to deal with how the representation has struc­tured the object it seeks to represent. The concrete relevance of metaphor and representation for the study of world politics will be demonstrated through several examples, including the phenomenon of international terrorism. The essay shows not only that terrorism is a metaphor, but also, and more importantly, that the types of representations which are embedded in this metaphor are reflective of very particular perceptions of what terrorism is and how it ought to be dealt with. These perceptions have become objectified through existing linguistic practices even though they express very specific cultural, ideological and political values - values, one must add, that have come to circumvent the Range if options available to decision makers who deal with the phenomenon of terrorism.

#### Metaphors are an implicit part of criticism and altering material conditions of oppression

Forest 06 Forest, Heather. The Power of Words: Leadership, Metaphor and Story. Proceedings of 8th Annual International Leadership Association (ILA) Conference., Leadership at the Crossroads, 2-5 Nov. 2006, Chicago, IL. CD-ROM. College Park, MD: ILA, 2007 // KAE

An effective leader must be a competent storyteller who can use oral communication skills to create a vivid and compassionate narrative. Since ancient times, sharing stories and unified metaphors has created commonality in our seemingly separate yet interpenetrating realities. It is the choice of shared language that contributes to shared meaning. Leaders who are aware of the power of story and metaphor to convey ideas can more effectively and responsibly guide the leadership and change process. In reviewing Howard Gardner’s Leading Minds, a book that tells the stories of eleven major contemporary leaders in the public sphere, Warren Bennis (1996) notes, “Uncommon eloquence marks every one of Gardner’s leaders, but I have yet to see public speaking listed on a resume. . . .Effective leaders put words to the formless longings and deeply felt needs of others. . . They create communities out of words.” (p.160). A leader can have a powerful vision for positive social change. But, if it is not well communicated and, therefore, no one can “see” it, there may be little impact. Since ancient times ideas and values embedded in stories and metaphor have educated, inspired and motivated listeners. Martin Luther King did not just have a dream. “He could describe it . . . it became public and therefore accessible to millions of people” (Pondy, 1978, p.95). King communicated his dream in words, stories and metaphor. In doing so, he catalyzed a social movement.

#### Turn aff: native women and children see the nuclear reactor as a symbol of femxle power

Caputi 91 THE METAPHORS OF RADIATION Or, Why a Beautiful Woman Is Like a Nuclear Power Plant JANE CAPUTI American Studies, Ortega Hall, University of New Mexico, Albuquerque, NM 1991 // KAE

The linear Western, masculine mode of thought has been too intent on conquering nature to learn from her a basic truth: to separate the gender that bears life from the power to sustain it is as destructive as to tempt nature itself. . . . But the atom’s mother heart makes it impossible to ignore this truth any longer. She is the interpreter not only of new images and mental connections for humanity, but also, most particularly for women, who have pro- found responsibilities in solving the nuclear dilemma. The “mother heart” is the first of several female metaphors through which Awiakta understands nuclear energy. Astonishingly, as a [children] growing up near the nuclear reservation at Oak Ridge, Tennessee, she too found a “woman” was a nuclear power plant. She re- calls this scene from her childhood: Scientists called the reactor “The lady” and, in moments of high emotion, referred to her as “our beloved reactor.” “What does she look like, Daddy?” “They tell me she has a seven foot shield of concrete around a graphite core, where the atom is split.” I asked the color of graphite. “Black,” he said. And [they] imagined a great, black queen, standing behind her shield, holding the splitting atom in the shelter of her arms. Far from that of a possessed beauty, Awiakta’s vision is of an autonomous and infinitely powerful cosmic being, her experience a modern encounter with the “Black Madonna.” Religious historian Ean Begg (1985, p. 27) notes that over 400 of the world’s images of the Madonna are black and that such figures represent the “elemental and uncontrollable source of life, possessing a spirit and wisdom of its own not subject to organization or the laws of rationality.”

#### Nuclear power makes womxn into a medusa or Gorgon, metaphors for vitality and rage against the idea that womxn should stay home and look pretty

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The second metaphor I will call upon here is the Gorgon. Since the early 1970’s, the Gorgon has been a power symbol for feminists. Frequently the Gorgon is invoked in her aspect as Medusa, the Greek Gorgon ( a Goddess tradition stemming, many believe, from Africa), one of a trinity of Moon Goddesses with hair of snakes. According to Barbara Walker, Medusa’s “serpent hairs symbolize menstrual secrets.” A glance from her, like a glance from a menstruating woman in a variety of folk beliefs, could turn men to stone. Moreover, Medusa explicitly was known for her magical blood. After her death, Athena gave Asclepius (the renowned healer) “two phials of the Gorgon Medusa’s blood; with what has been drawn from the veins of her left side, he could raise the dead; with what had been draw from her right side, he could destroy instantly”. In a stirring article, Emily Culpepper analyzes not only the significance of the Gorgon face as a symbol of Contemporary women’s rage, but also the ways that “feminists are living the knowledge gained from tapping deep and ancient symbolic/mythic power to change our lives.” She relates an incident that occurred one night in 1980. Someone knocked at the door and, after looking out and thinking it was someone she knew, she opened the door. A stranger came in and immediately attacked her. Culpepper, at first off guard, gathered herself and fought back, throwing out the would-be attacked. Afterwards, she realized that she “needed to look at the terrible face that had erupted and sprung forth from within” during her fight: As I felt my face twist again into the fighting frenzy, I turned to the mirror and looked. What I saw in the mirror is a Gorgon, a Medusa, if ever there was one. The face was my own and yet I knew I had seen it before and I knew the name to utter. “Gorgon! Gorgon!” reverberated in my mind. I knew then why the attacker had become so suddenly petrified. In this world where men daily perpetrate outrages on women, as Culpepper notes, it is imperative that women “learn how to manifest a visage that will repel men when necessary…The Gorgon has much Vital literally life-saving information to teach women about anger, rage, power and the release of the determined aggressiveness sometimes needed for survival”. Understanding the intimate connection between sexual and nuclear outrages, women also can look to the Gorgon for vital information about paralyzing the nuclear rippers.

#### The alternative is to embrace defiance. Our 1NC speech act is already a form of defiance in a space in which women are supposed to recede into the background. Only the 1NC imagination can serve as a form of liberation from traditional notions of happiness.

Ahmed 10 Sara, 1/1/2010. Professor of Race and Cultural Studies, Goldsmiths College, University of London. The Promise of Happiness. Duke University Press. // KAE

Going along with this duty can mean simply approximating the signs of¶ being happy — passing as happy — in order to keep things in the right place.¶ Feminist genealogies can be described as genealogies of women who not only do not place their hopes for happiness in the right things but who speak out¶ about their unhappiness with the very obligation to be made happy by such¶ things. The history of feminism is thus a history of making trouble,^ a history¶ of women who refuse to become Sophy, by refusing to follow other people’s¶ goods, or by refusing to make others happy. The female troublemaker might be trouble because she gets in the way of¶ the happiness of others. Judith Butler shows how the figure of the trouble^¶ maker exposes the intimacy of rebellion and punishment within the law. As¶ she argues in her preface to Gender Trouble. “To make trouble was, within the¶ reigning discourse of my childhood, something one should never do precisely¶ because that would get one in trouble. The rebellion and its reprimand seemed¶ to be caught up in the same terms, a phenomenon that gave rise to my first¶ critical insight into the subtle ruse of power: The prevailing law threatened¶ one with trouble, even put one in trouble, all to keep one out of trouble” (1950:¶ vii). Happiness might be what keeps you out of trouble only by evoking the¶ unhappiness of getting into trouble. We can consider how nineteenth century¶ bildungsroman novels by women writers offered a rebellion against Emile in¶ the narrativization of the limitations of moral education for girls and its narrow¶ precepts of happiness. Such novels are all about the intimacy of trouble and¶ happiness.¶ Take, for example, George Eliot’s The Mif! on rhc Floss, which is told from the¶ point of view of Maggie Tulliver.'^° The early stages of the novel depict Maggie’s¶ childhood, the difficulty of her relationship with her brother Torn, and her perpetual¶ fear of disappointing her parents. The novel contrasts Tom and Maggie¶ in terms of how they are judged by their parents: “ Tom never did the same¶ sort of foolish things as Maggie, having a wonderful instinctive discernment¶ of what would turn to his advantage or disadvantage; and so it happened that¶ though he was much more willful and inflexible than Maggie, his mother hardly¶ ever called him naughty” ([i860] 1965: 73). Various incidents occur that contribute¶ to Maggie’s reputation as a troublemaker: when she lets Tom’s dogs die¶ (37); when she cuts her dark hair (73); when she knocks over Tom’s building¶ blocks (96); and when she pushes their cousin Lucy into the water (111-12 ). The novel shows us how trouble does not simply reside within individuals¶ but involves ways of reading situations of conflict and struggle. Reading¶ such situations involves locating the cause of trouble, which is another way of¶ talking about conversion points: the troublemaker is the one who violates the fragile conditions of peace. If in all these instances Maggie is attributed as the¶ cause of trouble, then what does not get noticed is the violence that makes her¶ act in the way that she does, as the violence of provocation that hovers in the¶ background. Even when Tom is told off, it is Maggie who is the reference point¶ in situations of trouble. Mrs, Tulliver says to Tom: “ 'Then go and fetch her in¶ this minute, you naughty boy. And how could you think o’ going to pond and¶ taking your sister where there was dirt. You know she’ll do mischief if there’s¶ mischief to be done.’ It was Mrs. Tulliver’s way, if she blamed Tom, to refer his¶ misdemeanor, somehow or other, to Maggie” (114), Maggie gets into trouble¶ because she is already read as being trouble before anything happens. Maggie gets into trouble for speaking; to speak is already a form of defiance¶ if you are supposed to recede into the background. She speaks out when something¶ happens that she perceives to be wrong. The crisis of the novel is when¶ her father loses the mill, threatening his ability to look after his family. Maggie¶ is shocked by the lack off sympathy and care they receive from their extended¶ family, Maggie speaks back out of a sense of care for her parents: “Maggie,¶ having hurled her defiance at aunts and uncles in this way, stood still, with her¶ large dark eyes glaring at them as if she was ready to await all consequences. . . .¶ ‘You haven’t seen the end o’ your trouble w i’ that child, Bessy,’ said Mrs Pullet;¶ ‘she’s beyond everything for boldness and unthankfulness. Its dreadful. I might¶ ha’ let alone paying for her schooling, for she’s worse nor ever’” (229). Girls¶ who speak out are bold and thankless. It is important that Maggie is compelled¶ to speak from a sense of injustice. Already we can witness the relationship between¶ consciousness of injustice and being attributed as the cause of unhappiness.¶ The novel relates Maggie’s tendency to get into trouble with her desire, will,¶ and imagination, with her love of new words that bring with them the promise¶ of unfamiliar worlds. For instance, she loves Latin because “she delighted in¶ new words” (159). For Maggie “these mysterious sentences, snatched from an¶ unknown context — like strange horns of beasts and leaves of unknown plants,¶ brought from some far-off region—gave boundless scope to her imagination¶ and w ere all the more fascinating because they were in a peculiar tongue of¶ their own, which she could learn to interpret” (159 -6 0 ), The association between¶ imagination and trouble is powerful. It teaches us how the happiness¶ duty for women is about the narrowing of horizons, about giving up an interest¶ in what lies beyond the familiar. Returning to Emile, it is interesting that the danger of unhappiness is associated precisely with women having too much curiosity. At one point in the¶ narrative, Sophy gets misdirected. Her imagination and desires are activated¶ by reading too many books, leading to her becoming an “unhappy girl, over^¶ whelmed with her secret grief” (4.39-40). If Sophy were to become too imaginative,¶ we would not get our happy ending, premised on Sophy being given to¶ Emile. The narrator says in response to the threat of such an unhappy ending,¶ “Let us give Emile his Sophy; let us restore this sweet girl to life and provide¶ her with a less vivid imagination and a happier fate” (441).\*^ Being restored¶ to life is here being returned to the straight and narrow. Imagination is what¶ makes women look beyond the script of happiness to a different fate. Having¶ made Sophy sweet and unimaginative, the book can end happily.¶ Feminist readers might want to challenge this association between unhappiness¶ and female imagination, which in the moral economy of happiness, makes¶ female imagination a bad thing. But if we do not operate in this economy—¶ that is, if we do not assume that happiness is what is good — then we can read¶ the link between female imagination and unhappiness differently. We might¶ explore how imagination is what allows women to be liberated from happiness¶ and the narrowness of its horizons. We might want the girls to read the books¶ that enable them to be overwhelmed with grief. It is Sophy’s imagination that threatens to get in the way of her happiness,¶ and thus of the happiness of all. Imagination is what allows girls to question¶ the wisdom they have received and to ask whether what is good for all is necessarily¶ good for them. We could describe one episode of The MiU on the Fhss¶ as Maggie becoming Sophy (or becoming the Sophy that Sophy must be in¶ order to fulfil her narrative function). Maggie has an epiphany: the answer¶ to her troubles is to become happy and good: “ it flashed through her like the¶ suddenly apprehended solution of a problem, that all the miseries of her young¶ life had come from fixing her heart on her own pleasure as if that were the¶ central necessity of the universe" (306). From the point of view of the parents,¶ their daughter has become good because she has submitted to their will:¶ “Her mother felt the change in her with a sort of puzzled wonder that Maggie¶ should be ‘growing up so good'; it was amazing that this once ‘contrairy’ child¶ was becoming so submissive, so backward to assert her own will" (309).